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than in the smaller manuals ordinarily used in our schools and colleges. In like manner, the appended treatise on Greek Synonyms translated from the French of Alex. Pillon, is the only full and comprehensive work on the important subject which it treats. It is the only systematic attempt to bring together Greek words of nearly identical meaning, and to trace out the differences of sense or use by which they are distinguished. One excellent feature of it is the constant separation of poetic usage from that of prose, a separation marked by difference of type, and thus impressed on the eye as well as the understanding. Even as regards the English-Greek vocabulary, it would be a mistake to consider it as of use only in composition. In the reading of authors, it is often a matter of interest to see in what way or ways a given idea may be expressed by the language. As the result of such an inquiry, one may be led to give up what had before seemed a plausible interpretation, by finding that the sense at first thought of would require some different form of expression.

Looking on the volume as a whole, we do not hesitate to pronounce it a most welcome and important addition to the means of classical study in this country. It is a work which every college student should have at hand for consultation and reference. We may add that the typographical execution is singularly clear and beautiful, and that great pains have evidently been taken with the proof-reading.

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4. — *Literaturgeschichte des achtzehnten Jahrhunderts.* Von HERMANN HETTNER. In drei Theilen. Erster Theil: *Geschichte der englischen Literatur von 1660 bis 1770.* 8vo. pp. x, 537. Zweiter Theil: *Geschichte der französischen Literatur im 18. Jahrhundert.* 8vo. pp. ix, 553. Dritter Theil: *Geschichte der deutschen Literatur im 18. Jahrhundert.* In drei Büchern. 8vo. pp. viii, 430; vi, 631; vi, 416. Braunschweig: Friedrich Vieweg und Sohn. 1869.

"If it should be asked," says Kant, "whether we are now living in an enlightened age, I should answer, No, but in an age of enlightenment." It is this *Zeitalter der Aufklärung*, this transitional, clearing-up period, that Herr Hettner, in his "History of the Literature of the Eighteenth Century," aims to describe and to analyze. His work has, therefore, a much wider scope than its title indicates, and is nothing less than an attempt to sketch the most salient features of the great intellectual revolution, which followed as a corollary to the Reformation, and, by a broader assertion of the sovereignty of individual reason in opposition to tradition and authority, enfranchised modern

thought and gave to the human mind the full consciousness of its dignity and freedom. In the first volume he traces the origin and development of this general movement through its incipient stages in England, where the political and religious liberty secured by the overthrow of the Stuarts, the permanent triumph of constitutionalism in the accession of William of Orange, the brilliant scientific discoveries of Newton and the clear and comprehensible empirical philosophy of Locke prepared the popular mind for a favorable reception and a rapid germination of the ideas which Bayle, Descartes, Spinoza, Leibnitz, Thomasius, Lessing, and Reimarus had endeavored to sow here and there on the Continent, but which had fallen too often on hard and stony soil and soon withered away, because they had no deepness of earth in which to take root. The condition of France, which forced Descartes to find an asylum in Stockholm, and compelled Bayle to write his Philosophical Dictionary at Rotterdam, is pithily and truthfully described by La Bruyère when he says: "Un homme né chrétien et Français se trouve contraint dans la satire; les grands sujets lui sont défendus." But although England was the nursery of these principles, she was too isolated, not only in geographical position, but also in language and manners, to be an efficient expositor of them to the rest of the world. She needed an interpreter between herself and mankind in order to make her discoveries in science, politics, metaphysics, ethics, and theology cosmopolitan. This medium of communication she found in France. Voltaire and Montesquieu visited England and became inspired with the most ardent enthusiasm for English ideas and English institutions; and while the former familiarized his countrymen with the theories of Newton and Locke, the latter expounded and extolled to them the spirit of the British constitution. Thus began the period of the French *éclaircissement*, to the history and criticism of which Hettner devotes the second volume of his *Literaturgeschichte*. He divides it into three epochs. The first is the epoch of English deism (*die Epoche des aus England überkommenen Deismus*), of which Voltaire was the chief representative and exponent, directing his attacks against supernatural revelation and ecclesiasticism, but holding fast to the doctrines of a personal God and of personal immortality. As a religious polemic, Voltaire only continued, with keener weapons and bolder strategy, the warfare which Bayle, Tindal, Toland, and Shaftesbury had waged before him. Frederick the Great defined the historical position of Voltaire very concisely in a letter written to him February 10, 1767, in which he says: "Bayle began the conflict; a number of Englishmen followed him; you are called to finish it." No man ever possessed a more deep and

abiding conviction of the existence of a God. To the atheists he replied, "Vous existez, donc il y a un Dieu." As he reduced all metaphysics to ethics, so he reduced all ethics to theism: "without God, no morality." In the *Profession de Foi des Théistes* he says, "We condemn atheism, detest superstition, love God and man, this is our creed." And finally it was not mere verbal wit and rhodomontade, but an expression of the same profound belief when he wrote to Prince Henry of Prussia the well-known words: "Si Dieu n'existait pas, il faudrait l'inventer; mais toute la nature nous crie, qu'il existe." Meanwhile Montesquieu, who sympathized with these opinions, wrote his *Causes de la Grandeur des Romains et de leur Décadence* and his *Esprit des Loix*, in which he developed a philosophy of representative government and theories of political liberty that turned the heads of all Frenchmen from the *savant* to the *petit-maître* and produced an entire revolution in the spirit of the nation. He also directed attention to the industrial condition of the country, and declared that the productivity of the land depended less on the fertility of the soil than on the freedom of the inhabitants. Thus by the side of Voltaire and Montesquieu grew up a school of economists of whom Quesnay was the coryphæus, and who asserted agriculture to be the sole and exclusive source of national wealth, all other occupations, mechanical, commercial, and professional, being regarded as unproductive and parasitical. The zeal of this school of "physiocrats" (as they called themselves) was untiring and their success brilliant. "The nation," says Voltaire, "weary of verses, tragedies, comedies, operas, romances, and theological wranglings, began finally to reflect upon the importance of grain." Princes and statesmen became interested in the cultivation of the soil and the elevation of the peasantry. And although the fundamental principle of *physiocratie* has been demonstrated by Adam Smith to be scientifically untenable, and although the political theories of the economists resulted logically in a democratic despotism, with the abolition of all proprietary rights and the complete absorption of the personality of the citizen into the state, yet the beneficent influence of Quesnay's doctrine as a reaction against the so-called mercantile system with its privileges and monopolies, and the relief which he brought to the over-taxed and down-trodden agricultural classes, cannot be too highly estimated. The system of checks and balances, which prevents one branch of government from encroaching upon the others and thus secures the maximum of liberty and order, was an abomination in the eyes of the economists: "*Le système de contreforces*," says Quesnay, "*est une idée funeste*." The æsthetics and criticism of this period are em-

bodied in the works of Dubos and Batteux. The second epoch of the *éclaircissement* is that of avowed atheism and materialism, of which Diderot and the Encyclopædists were the foremost representatives. Voltaire had asserted the existence of an extraneous immaterial essence underlying and animating all material substance (*toute matière, qui agit, nous montre un être immatériel, qui agit sur elle*). Diderot and his disciples affirmed that life and movement were inherent in matter itself; no substance without force, no force without substance; theology and metaphysics reduced to natural science. Through the *salons* of Madame Necker, Madame Quinault, Madame d'Epinay, the Countess d'Houdetot and Baron Holbach, whom Galiani called *Le maître d'hôtel de la philosophie*, the principles of the encyclopædia became the general theme of conversation in fashionable life. The king was delighted to find in these volumes a full account of the manufacture of gunpowder, and the Marquise de Pompadour could discover nowhere more accurate information concerning the preparation of pomade. Free-thinking pervaded the atmosphere of the Tuileries and Versailles; it was a badge of aristocracy to be sceptical in religion and progressive in politics; the nobleman declaimed against despotism and the abbé against fanaticism. The ethics of this period find their ultimate expression in the unmitigated sensualism of Helvetius and La Mettrie; the poetry and art, in Sedaine's *Le Philosophe sans le savoir*, in the landscapes of Claude Joseph Vernet and especially in the charming *genre* pictures of Greuze, whose naïve and voluptuous village maidens (as, for example, in *L'Accordée du Village* and *La Cruche cassée* in the Louvre) look as though they might have been designed for illustrations to Diderot's romances. The third and last epoch is that of Rousseau and sentimentalism. It consisted in a reaction and revolt of the heart against the tyranny of the understanding, a return to spiritualism, God, and immortality, not on the ground of revelation, but in obedience to a longing of the soul, an impulse of the emotions. Thus Rousseau was at once the heir and the antagonist of the *éclaircissement*. This self-assertion of the heart, of which the vague *Gefühlsphilosophie* of Hamann, Herder, and Jacobi was an echo, expressed itself critically and polemically in Rousseau's two prize-essays on the influence of the arts and sciences and on the origin of inequality among men, constructively and positively in *Émile* and *Du Contrat social*. Out of the same root grew the socialistic speculations of Mably, Raynal, and Morelly, the idyllic dreams of Bernardin de Saint Pierre, and the caustic dramas of Beaumarchais. The whole literature of this period is either a sentimental longing after nature or a satirical warfare against conventionality, resulting in both cases from the same

painful sense of incongruity between right and law, feeling and tradition, aspiration and prejudice. Most of the pastorals and romances, in which this melancholy and quiescent mood found utterance, showed neither vigor of thought nor vitality of any kind, and may be fittingly described by the term which Marie Antoinette applied to Florian's *Numa Pompilius*, "sweetish milk-pap." But the genius of Bernardin de Saint Pierre exerted a deep and permanent influence, as is evident from the impression which it made upon the mind of Alexander von Humboldt, who in the "Kosmos" pays a just tribute to his faithful descriptions of nature, and is reminded of *Paul et Virginie* whenever he looks up at the brilliant cross of the southern sky. The three volumes in which Hettner treats the "History of German Literature in the Eighteenth Century," follow the *Aufklärung* through all the stages of its logical and chronological development in German philosophy, theology, politics, science, and art. The first volume gives a brief preliminary survey of German culture during the sixteenth and seventeenth centuries, and then traces its continuous growth from the Peace of Westphalia to the accession of Frederick the Great (1648-1740); it is the age of Thomasius, Leibnitz, Wolff, Gottsched, Bodmer, and Breitingen, of pietism and dawning rationalism in religion and philosophy, of morbid renaissance and frigid and fantastic *rococo* in art. The second volume describes the age of Friedrich the Great, the triumph of rationalism and the so-called *Popularphilosophie*, and the historical position and intellectual activity of Klopstock, Wieland, Nicolai, Mendelssohn, Lessing, and Winckelmann; whilst in the third volume we have a delineation of the classic age of German literature, beginning with the storm and stress period (which originated in an effort to enlarge the limits of the *Aufklärung*, as the *Aufklärung* itself had resulted from resistance to the narrow, dogmatic Lutheranism into which the Reformation degenerated), and closing with the reconciliation of the antithesis of nature and culture in the productions of Schiller and Goethe. "The real root of the German storm and stress period," says Hettner, "is Rousseau's gospel of nature." Indeed, his influence has always been far greater in Germany than in France. Even Kant, who was the foe of all fanaticism, and had little sympathy with enthusiasts, could not escape the magic of the Genevan sentimentalist, in whose writings he became one day so deeply absorbed that he forgot to take his usual walk, a neglect of which he was never guilty before nor afterwards. Herder as student at Königsberg and afterwards as teacher in Riga, and Goethe, in Strasburg, were zealous adherents of Rousseau, although, perhaps, Hettner is somewhat extravagant in affirming that "without Rousseau, Werther and Faust are inconceivable." Heinse character-

izes himself as a "*verfeinerten Rousseauisten*." In the plays and novels of Klinger, the most manly and versatile of the *Stürmer und Dränger*, Rousseau reappears on every page; and the same inspiration works in all the earlier dramas of Schiller, from "The Robbers" to "Don Carlos." Niebuhr, too, tells us in his lectures on history how in his youth "Rousseau was the hero of all who were struggling after freedom." Even English parks (*englische Gärten*) became popular in Germany chiefly because their charms had been so warmly praised in *La Nouvelle Héloïse*, and soon there was hardly a pleasure-ground laid out that did not contain a retired grove or an artificial island adorned with the bust of the illustrious Genevese. This influence of Rousseau on the German mind in the directions indicated is one of the most curious and interesting facts in literary history. But we have no space to discuss it here. In calling attention to this work, we have endeavored to give the reader a general idea of its scope and tendency. An adequate conception of its rich contents and of the author's clear and terse style can be obtained only from the volumes themselves. Herr Hettner writes with a directness of thought and language and a freedom from syntactic involutions as rare as they are refreshing in German books. As a critic he is keen and often severe, yet comprehensive and discriminating. Very seldom do his sympathies bribe or obscure his judgment. Although positive in his opinions, he is in no sense a partisan or a one-sided theorist, but everywhere a high-minded and broad-minded man of letters. What Lessing prized as "the one inward impulse after truth" is the inciting and guiding principle of his investigations.

5.—*An Essay in Aid of a Grammar of Assent.* By JOHN HENRY NEWMAN, D. D., of the Oratory. New York. 1870. pp. 479.

UNDER this title, carefully avoiding the suggestion of a treatise on logic or metaphysical science, we have in fact a discussion, by one of the acutest of living reasoners, of the fundamental question of modern philosophy,—the question of Descartes, of Hume, of Kant,—namely, What is the real ground of Belief? The Catholic theologian is no scholastic, but shares the tendency of his time towards science and psychological analysis, and stands on the same philosophical ground with his countrymen, Mill, Bain, and Spencer. Like them he is a man of facts and a despiser of abstractions, and he brings to these difficult discussions a precision and tenacity of mental grasp and a skill in statement which give to the *Essay*, apart from its theological merits,